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INDIAN ART IN METAL AND WOOD.



WHILE the architecture of India is either of Buddhist or Mohammedan origin, its silverware, art metal work, woodwork, enameling of gold and silver textile fabrics, pottery, etc., is, for the most part, of Mohammedan origin, modified, it is true, by that captivating grace peculiar to the work executed by the Indian people.

What is known as Indian art is an exquisite combination of Hindoo, Persian and Arabian art, of which in architecture the Taj Mahal at Agra is a conspicuous example. In all forms of Indian art we find a complete subjection of color and ornament to form; and it is in attaining this result that the Indian art workman combines true artistic feeling with great technical skill. The relation of color and details of ornament to articles so constructed and decorated is perfect and without seeming premeditation, as if his works are rather a creation of nature than of art. Indian art is characterized by great lavishness of detail and by a feeling of repose, which is wholly characteristic of the life of the people, and which is unknown in the more advanced steam-driven civilizations of the world. For this reason the industrial art wares of India are peculiarly valuable in the decoration of



JEYPURE BRASS WARE. REPOUSSÉ TRAY WITH MYTHOLOGICAL FIGURES.

our own homes, giving our interiors a feeling of repose and beauty allied to articles of original artistic shapes and finished with a most wonderful execution.

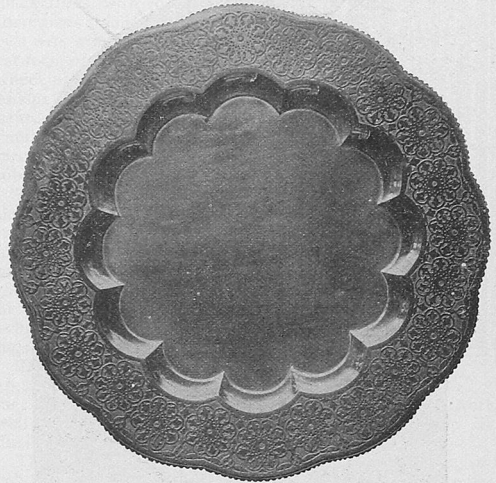
The well-known firm of Messrs. S. J. Telléry & Co., of Delhi, Calcutta, Bombay and London, have lately established an emporium of Indian art at No. 390 Fifth avenue, New York, wherein they have collected many of the trophies of Indian art exhibited by them at the World's Fair in Chicago. In this building they have gathered all the gorgeousness of the East, and their wares are not only attractive to hunters of curiosities, but the wants of European and American buyers seem to have been carefully studied, as the articles for sale are in the forms best adapted for Western use in furnishing and ornamenting houses. The knowledge possessed by a firm of this kind of the wants of the American market in particular is of the greatest possible value in directing the energies of the native art workers, who, if they are left to themselves, are just as likely to spend their time in the production of articles of little practical, or commercial value, however valuable they might otherwise be from the standpoint of museum trophies.

SILVERWARE.

The manufacture of silverware in India has greatly increased in late years, and the places in which such wares are generally

made are Cashmere, Lucknow, Kutch, Madras, Poona, Kuttack and Burmah. The manufacture of silverware in India has always been a very large one, and this is natural in a country where no other means of investment is popular among the people.

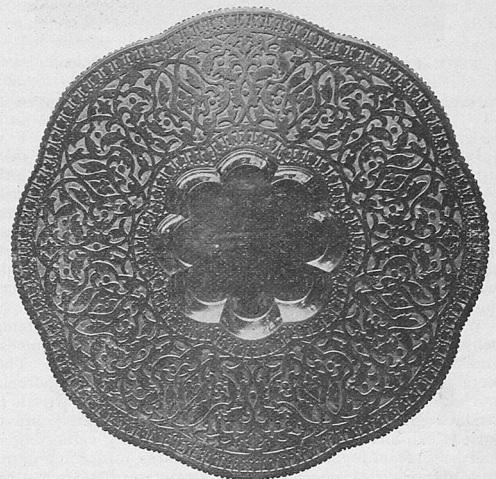
The rich and poor alike utilize their savings in the manufacture of some ornament, either for personal adornment or prac-



JEYPURE BRASS WARE. TRAY WITH ENGRAVED BORDER.

tical use, hence, under these circumstances, silver is used very largely; and its artistic development by the cheaper labor of India has naturally given birth to an immense trade, in such articles, with Europe and America.

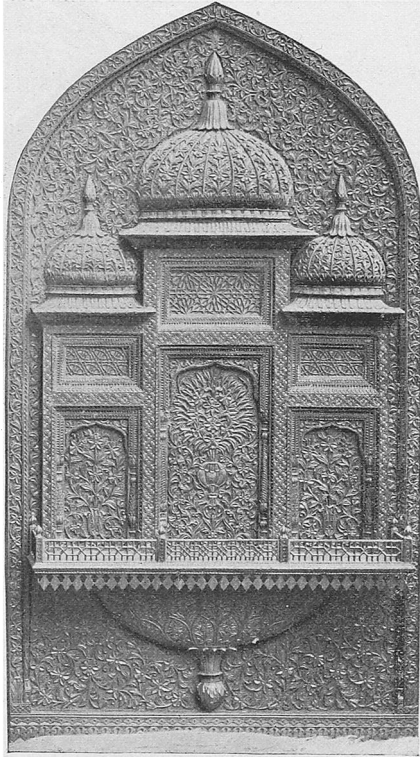
The articles made at the above-named places are quite different from each other, although all are handsomely wrought repoussé work. The Burmese repoussé work in silver is far in



JEYPURE BRASS WARE. TRAY WITH ENGRAVED BORDER.

advance of all similar wares manufactured in India, but the articles made in Cashmere are of exclusively floral ornamentation. The Kutch silver articles are of floral designs, with figures of birds and animals; the Kuttack wares, of delicately wrought, fine drawn wire, and the Poona and Madras wares, decorated with raised mythological figures relieved by floral ornamentation, are all handsomely wrought and exquisitely

finished, and are found very cheap in comparison with similar wares made in Europe and America. The collection is a very large one, and consists of every variety of articles made from silver. There are tea and coffee sets, wine jugs, sugar bowls, candlesticks, bread baskets, photo frames, cream and milk jugs, salt cellars, pepper castors, card and other trays, cigarette and



PUNJAB CARVING. WALL PANEL IN SEESUM WOOD.

card cases, umbrella handles and stick tops, buckles, boxes, etc.

METAL WARE.

India has more artisans engaged in the manufacture of artistic hand-wrought articles in copper and brass than any other country in the world, and the various articles of the various wares produced are useful, not only for decorative purposes, but for practical use, such as vases, tea tables, fire screens, trays, lamp stands, smoking sets, writing requisites, jewel caskets and various other articles; besides these, this kind of art work can be utilized by art furniture makers for manufacturing fittings, escutcheons, and so on.

Water vessels, dishes, bowls, candlesticks, oil lamps, temple bells, sacrificial spoons, censers and other sacred and domestic utensils, in brass and copper, are made all over India. These metal vessels in Indian households supply the place of porcelain and glassware used by Europeans. The Hindoo artisan has attained great excellence in decorating base metal, and the various exhibits in brass and copper (chiseled, embossed and encrusted) from Jeypore, Poona and Benares, on account of their high art qualities, cheapness and attractive appearance, convince us that no other nation can compare with the Hindoos in producing such high art wares at so little cost. The encrusted metal ware from Tanjore is the finest in India, and consists in elaborately rich ornaments deeply cut, the articles being with mythological figures and decorated with patterns in silver and copper on brass and mixed metals, producing an effect of regal grandeur.

Cashmere copper ware, decorated in *champ-levé* enamel, consists of tea sets, candlesticks, photo frames, tablets, jugs,

bowls, vases, and trays. Enameling and the best metalizing is done only in Cashmere, and this is confined to copper. No cloisonné enameling is done in India. The engraving consists of floral designs, the engraved portion being enamel with a turquoise blue. Sometimes it is done in cherry red and other colors and the raised part is parcel gilt, which relieves the design and gives the articles a grand effect.

The repoussé work done by Jeypore artisans is exceedingly fine. Large vases, shields, trays, and fire screens are mostly decorated with the minutest repoussé designs, representing scenes from mythology, and the signs of the zodiac, some of which are partly silver-plated to give greater effect.

WOODWORK.

Indian ornamental woodwork comprises carved work, inlaying and lacquer work. The art of wood carving has flourished in India from time immemorial, and even to-day is one of the largest industries, the demand for it being universal by the Hindoos. The work that is now done surpasses the old style in finish, and most of the woods grown in India are now being carved in the finest style.

Teakwood carving is very common, and the black wood (or seesum) of upper India is fast becoming a favorite wood with those who collect artistic furniture. Some of the most wonder-



PUNJAB CARVING. DOOR IN SEESUM WOOD.

ful carving is done in sandal wood, which is usually executed in high relief and varies more or less in style, according to the district in which it is made, the panels of boxes being the most remarkable illustrations of the art.

The various patterns produced bear a strong resemblance to each other, as will be seen from the wall panel and carved door

illustrated herewith. The Oriental mind is extremely conventional, and is not favorable to innovations of any kind, but this has the merit of making the work elegant to the last degree. Extreme fondness is exhibited for covering every part of the work with minute details. This overloading of the subject with ornament is another peculiarity of the style, but any apparent weakness from this source is effectually counterbalanced by the architectural plan on which the work is executed, much of Hindoo art being copied from the best specimens of Indian architecture.

THE DECORATIVE STYLES—V. THE ROMANESQUE STYLE.

By PAUL ROUAIX.



THE Romanesque style, which takes its place between the Byzantine and the Gothic, appeared in the fifth century. It governed the architecture and the decorative arts of the West through several centuries down to the twelfth.

This style is generally considered under two subdivisions: The Latin style, which was developed in the West without feeling to any considerable degree the orientalizing influence of Byzantium; and the Romano-Byzantine, which was merely a Western phase of the Byzantine.

In the early period of the Romanesque we distinguish the Merovingian Romanesque, fully developed under Dagobert, which affects a barbarian and extravagant use of filigrees and polished gems; the Anglo-Saxon Romanesque, and the Carolingian Romanesque, which coincides with the zenith of the empire of Charlemagne, so swiftly dismembered.

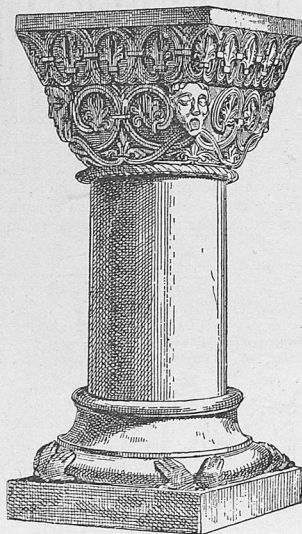
We may also distinguish, under the name of Romano-Gothic, or Romanesque Ogive, the product of that period of transition which, toward the end, combines the pointed Gothic arch with the semi-circle of the Romanesque.



CHALICE OF ST. GOSLIN.

Throughout the Middle Ages, whether Romanesque or Gothic, architecture predominates over all the other arts; everything, furniture, goldsmith's work, etc., affect architectural forms, so that to note the characteristics of Romanesque architecture is to note those of the whole art of this style.

The semi-circular curve is the predominating characteristic. In the archivolt, the arcades, or their simulations over open or blind bays, the semi-circle is everywhere found to prevail. It springs from capitals surmounting columns with short shafts, elaborately ornamented; sometimes a double arcade of two contiguous semi-circles or twin arches, springing from two lateral



ROMANO-BYZANTINE COLUMN.

columns and one intermediate central pier, is covered and over-arched by another arcade of double diameter, leaving in the upper part a tympanum in which a bull's-eye is usually introduced.

This bull's-eye, the voids of which are formed in trefoils or quarterfoils, with rounded lobes, sometimes assumes the magnitude of a rose-window. The commonest form of the latter is that of a wheel, of which the spokes consist of small shafts radiating from the center and bearing upon their capitals the spring of small semi-circular arcades sometimes trilobate.

These combinations of arcades bring forth at last the striding or intersecting of two semicircles, as if two full-centered arcaded galleries had been superposed on the same level, so that the springs of one of the series of arches occurred in the middle of the openings or arches of the other series.

The galleries of full-centered arcades of this architecture are met with everywhere in the decorative arts, in cabinet work as well as in goldsmith's work, which takes pleasure in introducing holy personages in the intercolumniations.

The love of polychromy manifests itself in the painting of the columns and of the ornamented caps, upon which grotesque characters and monstrous figures form a decoration which the native flora does not displace until the approach of the thirteenth century.

Geometrical motives furnish the greater part of the details of the decoration. The diversification of the masonry courses, the various colors of the materials contrastingly disposed, constitute a portion of the decoration of the fronts, forming a sort of architectural marquetry which is repeated in the furniture of the style, in which inlays are very largely employed.

Stars, saw-teeth, diaper work, billets, interlaced lozenges, crenelated moldings, diamond points, are the chief ones among the characteristic ornamental detail of the Romanesque style.

The second period ushers in the prevalence of the corbels, a sort of modillions in the form of grinning figures, which are placed under the arcades framing the bays. With them come the foliated footings somewhat resembling a claw-shaped setting on the four corners of the bases of the columns.

The Romanesque acanthus remains Byzantine in its character; its convoluted bands become complicated with grotesques and chimeras.

Seats formed like an X, the pieces forming the frame-work, terminating in muzzles of animals; seats of Byzantine form, with cylindrical frame-work, slightly suggestive of the bamboo furniture of to-day; benches set against a wall over which hangs a drapery which forms the back; bedsteads rising no higher



ROMAN WINDOW.



TOMB OF THE BISHOP ADELOCHE.

than the couch and resting on Romanesque arcades; beds with a dais or canopy of wood carved with the sculptural motives of the style, suspended from the ceiling and secured to the wall of the apartment on one of the long sides of the bed, are prominent features of Romanesque furniture.

Some noteworthy events of this period were the introduction of silk into Europe, about the middle of the fifth century, and